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Mitathal, District Bhiwani

(c. 2400 B.C. to 2300 B.C.—2300 B.C. to 1800 B.C.)

The protohistoric site of Mitathal ($76^{\circ} 12'$ E. Lat. $28^{\circ} 87'$ N. Long.), lying about 11 km. to Bhiwani, the district headquarters, was subjected to archaeological excavations in 1968. The throw welcome light on the Copper-Bronze age culture-complex of the Indo-Gangetic Division millennia B.C. It provides a continuous cultural sequence from pre-Harappan to late Harappan.

There are two low mounds of modest size.

The smaller mound, measuring 150×130 metres, rising to a height of 5 meters, lies on the one is on the east, about 300×175 metres in expanse and nearly 3 meters in height. Both portions are known as 'citadel' and 'lower city', conforming to the classical Harappan town-planning. The excavator site once lay on the bank of river Yamuna, which has since gradually moved away towards the south.

The site came into light for the first time in 1913, when a hoard of the coins of Samudragupta, the most illustrious kings of the Gupta dynasty (third to fifth century A.D.), was found here of 1965 to 1967, beads and curious copper hoard implements were discovered, promising prospective protohistoric material.

The excavations of 1968 have revealed a two-folk culture sequence, namely, period I and II. Period I is further sub-divided into two phases: IIA and IIB. These divisions or sub-divisions represent early, mature and late Harappan cultures, respectively.

The Pre-Harappan Culture

(c. 2400 B.C. to 2300 B.C.)

On the evidence provided by Mitathal, Banawali and Kalibangan (the latter in the Ganganagar District, Rajasthan), the pre-Harappan folk seem to have attained a fair degree of advance by 3rd millennium B.C. They had acquired the knowledge of copper smelting. The size of the house in construction is $10 \times 12 \times 30$ cm. Doubtless, the ancestry of this culture lies farther west and the Baluch and the Afghan hills.

2. Harappan Culture (c. 2300-1800 B.C.)

The Harappans seem to have overcome the pre-Harappans when the latter were still in the process of development. However, unlike in Sindh and Panjab, here both traditions continued side by side, and this paved the way for the birth to a hybrid culture which ultimately had its sway after the hey day of the Harappan culture.

The preliminary work has amply shown that the Indus folk laid out their town in the form of grid-iron planning. During the course of present excavations, a piazza was exposed, where the four main roads coming from cardinal directions meet. The planning did not change for at least five successive centuries. It could be exposed in the first session of work. Among excavated structures there were walls, massive mud-brick platforms, drains, ovens and hearths. Mostly sun-dried mud-bricks were employed in drains and at such places where the use of water was required. Baked bricks were employed in drains and at such places where the use of water was required. The size of bricks varied from $6\frac{1}{2} \times 13 \times 26$ cm. to $11 \times 22 \times 44$ cm. and the ratio amazingly remained the same, which was scrupulously followed by the Harappans throughout the vast expanse of space.

...ed levels on which sometimes ancient cart t

Golkonda

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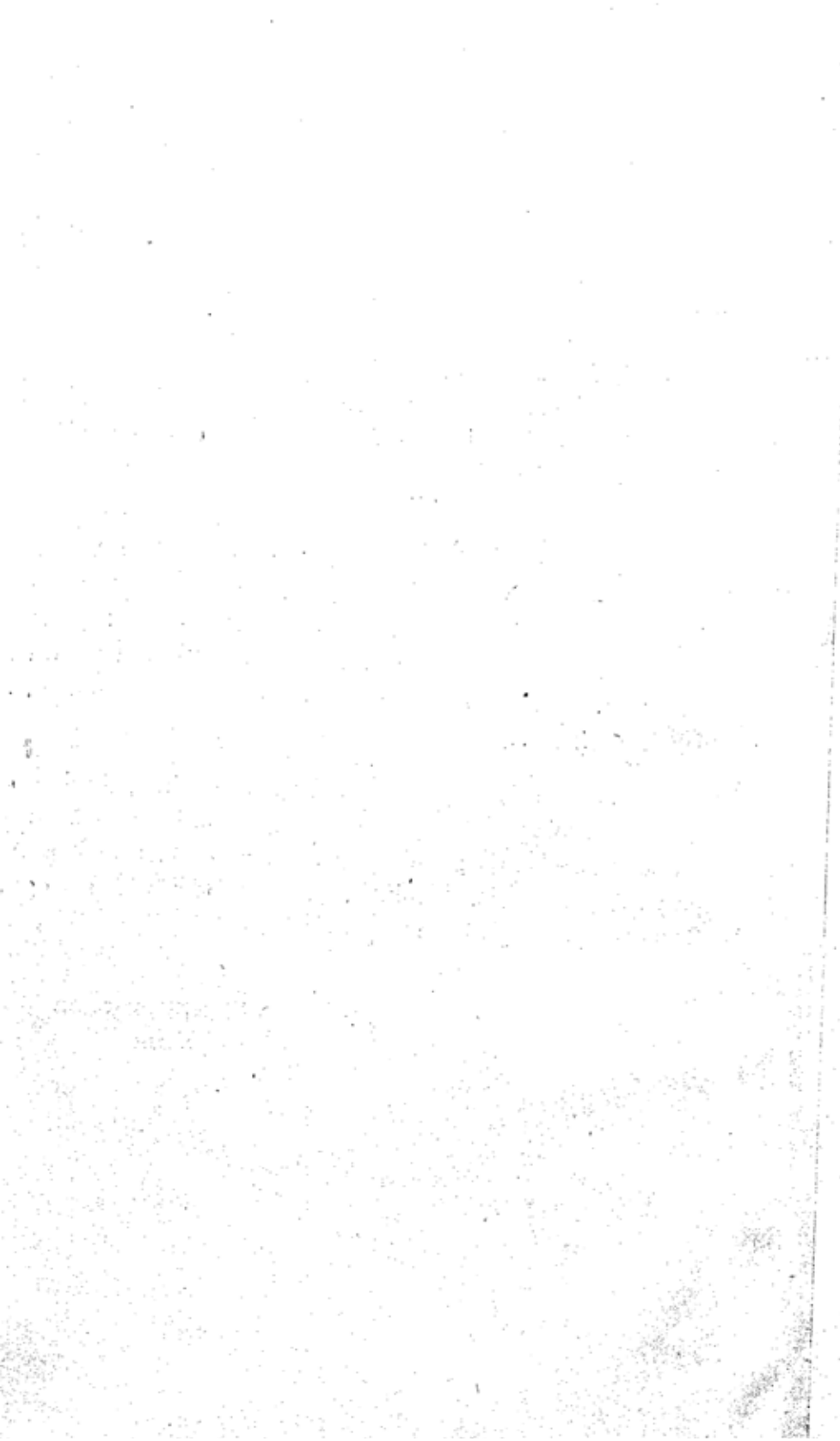
Golkonda attracts many visitors, Indian and Foreign, by its many beautiful sights and historical monuments and also by its situation close to Hyderabad. This Handbook has therefore been compiled primarily with a view to serve such visitors and the public.

A scholarly edition of all the inscriptions of Golkonda together with brief notes on the Monuments in which they are found has been published by Dr. G. Yazdani in the *Epigraphia Indo-Moslemica*. I am primarily indebted to this work, although I have consulted almost all the published work on Golkonda in English and Telugu.

Mr. Syed Yusuf, B. A., Assistant Director, Archaeological Department, has been engaged in a learned Monograph on Golkonda ; and has given me invaluable help in preparing this Handbook. Mr. M. S. Chitnis, Daroga, Golkonda, has also been very helpful.

P. SREENIVASACHAR

Director



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GOLKONDA

Introduction

The origin of the Golkonda Fort could be traced to the Hindu period of Deccan history, particularly to the Yadava Dynasty of Deogiri and the Kakatiya Dynasty of Warangal, since insignia of these ruling families as well as fragments of inscriptions, carvings, and other objects of the Hindu period are to be noticed on the walls, bastions, gateways, etc., of the fortifications. But there is no recorded history of Golkonda previous to the year 1364 A. D. During the year mentioned the fortress and district of Golkonda were ceded as indemnity to the Bahmani king, Muhammad Shah, by Kanhaya Naik, Raja of Warangal, and the name of the fort was changed to Mahomednagar.

Subsequent to the decline and disruption of the Bahmani Empire the kingdom of the Qutb Shahs, with Golkonda as its Capital, was founded along with the other principalities,—namely, Bijapur, Bidar, Ahmadnagar and Berar. Ferishta, the famous contemporary Persian Chronicler, has shown 1512 A. D. as the year when the first king of Golkonda declared independence, but an important Persian inscription on the old Jami Masjid inside the fort shows the founder of the dynasty, Sultan Quli Qutb, paying homage to and showing himself as a vassal of Mahmud Shah Bahmani even so late as the year 1518 A. D.

The Qutb Shahs ruled over Golkonda continuously from 1518 to 1687 A. D., when the eighth king, Sultan Abul Hasan Tana Shah, was taken captive by Aurangzeb and Golkonda was annexed to the Mughal Empire.

Starting almost with the inception of the Mughal rule in Northern India and ending with its fall at the hands of the last Great Mughal, Aurangzeb, Golkonda played

an extremely gallant role in the cultural evolution of the Deccan and witnessed many vicissitudes in the medieval history of the country. It had political, cultural and social contacts not only with the other four Muslim sister-kingdoms of the South, mentioned above, and the Hindu Kingdom of Vijayanagar, but also with the great Mughal Sultanate of Delhi and even with Persia. It also saw the first germs of the English, French, Dutch and Portugese settlements in India.

History

The founder of the Golkonda Kingdom was a self-made man named Malik Quli Qutb-ul-Mulk, hailing from Persia. He was a boy of twelve, when the Bahmani Sultan Mahmud (1482 to 1518 A. D.) came to the throne and took him into his service some time later. The Sultan was much troubled by constant quarrels between two parties in his court divided on grounds of indigenous and foreign origin. Often these parties endangered even the life of the Sultan, and on one such occasion Malik Quli Qutb-ul-Mulk had an opportunity to save the Sultan's life from assassination. The grateful Sultan made him the lord of Telingana with his capital at Golkonda then a small fort. Malik Quli started his career as a general and governor of the Bahmani Sultan. His sense of loyalty kept him in subordination long after the disintegration of the Bahmani kingdom, even after the declaration of every other nobleman and powerful feudatory as an independent ruler of some petty principality or other.

It was in A. D. 1512 that Malik Quli Qutb-ul-Mulk set up independent rule as Sultan Quli Qutb Shah and started his career of conquest. His neighbour towards the East was the Gajapati king of Orissa whose kingdom included the entire coastal region of Andhra and a good portion of Telingana comprising the famous forts of

Rajkonda, Devarkonda, Warangal, Bhongir and Khammam. Naturally, Sultan Quli turned his attention in this direction, leaving alone his Western and Northern neighbours, the Sultans of Bijapur, Bidar, Berar and Ahmadnagar—all co-sharers in the prosperity of the disintegrated Bahmani kingdom.

The Gajapati king of Orissa at this time found a formidable foe in Krishna Deva Raya of Vijayanagar and while he wrestled with this foe and lost, one after the other, each stronghold in Coastal Andhra, Sultan Quli proceeded to attack the forts in Telingana and occupied them one after another. He had not gone far when he came into clash with Krishna-Deva Raya of Vijayanagar in a single formidable encounter and was forced to halt his progress till Krishna Deva Raya's death in A. D. 1530. He gained considerable territory, after Krishna Deva Raya's death: but even this was only a short lived glory since he could keep no hold on any portion of coastal Andhra after A. D. 1538,¹ although the greater part of Telingana continued under him till he was assassinated by his son and successor in A. D. 1543.

Jamshed Quli ascended the throne after his father's assassination and ruled for seven years. His younger brother, Ibrahim, was mortally afraid of him and sought shelter in the court of Vijayanagar. Ramaraya of Vijayanagar treated him with kindness and consideration and granted him a jagir. Ibrahim bided his time till Jamshed died: and when Jamshed's seven year old son, Subhan Quli, was placed on the throne Ibrahim ousted him (with Ramaraya's help) and planted himself firmly on the throne for about thirty years, till A. D. 1580.

The reign of Ibrahim was a continuous period of

1. Coastal Andhra did not come under the Qutb Shahi kingdom before another 30 or 40 years.

warfare with one or other of the principalities of the Deccan and Vijayanagar. In fact, this was a period of constant warfare among the principalities of the Deccan, invariably joined by Vijayanagar in their ever-changing party alignment. Never did any one kingdom or party gain a decisive victory although the friendship of Vijayanagar always proved a deciding factor, Vijayanagar siding one or the other so as to make no one too strong: and when the Muslim powers realized this they lay aside their minor differences for a while and combined their might against Vijayanagar in A. D. 1565. The defeat of Vijayanagar at the battle of Rakshasa Tangdi and her final retirement from all intervention in the politics of the Deccan once again let loose the spirit of rivalry and aggrandisement among the principalities of the Deccan. The two small principalities, Berar and Bidar, could not survive this ceaseless conflict: and before long were merged into the Kingdoms of Ahmadnagar and Bijapur, respectively. Golkonda turned towards the East and since she was quite unopposed in this direction under the able guidance of Ibrahim Qutb Shah and his son, Muhammad Quli Qutb Shah, the entire region of the modern Northern Circars and the coastal region of Rayalasima was annexed to Golkonda.

The reign of Muhammad Quli Qutb (1580-1611 A.D.) marked the hey-day of the glory of the Height of glory Qutb Shahs of Golkonda. Trade and commerce increased enormously and with increased wealth grew its power and population. The inadequate water-supply and the growing ill-health in the fort led the Sultan to found a new city about five miles away on the bank of the river Musi: and this nucleus, named Bhagnagar after one of his favourite Hindu mistresses, has now grown up to be the grand city of Hyderabad, the metropolis of the Deccan. It may be noted that Muhammad Quli dammed the river Musi and supplied water to the city by means of clay pipes.

Muhammad Quli is noted for his public works, specially his irrigational facilities.

In A. D. 1611 came to the throne Muhammad Qutb Shah, Muhammad Quli's son-in-law and nephew (brother's son), and after him Abdullah Qutb Shah, Muhammad's son. Abdullah had the longest reign of 46 years and during his reign the kingdom attained its widest extent including the whole of the Telugu country stretching as far as Ganjam in the North.

Abdullah Qutb Shah had an able diplomat as his minister, by name Mir Jumla. Mir Jumla had once been in Moghul service and had run away to the Deccan : but he could not serve even his Qutb Shahi king with any great sense of loyalty and opened a secret correspondence with Aurangzeb, then the Moghul Viceroy of the Deccan. He ultimately went over to Aurangzeb as his trusted servant and helped him to reduce the Sultan of Golkonda to the position of a feudatory, paying tribute.

The downfall and final extinction of the Qutb Shahi dynasty actually came in the reign of Moghal conquest Abdullah's son-in-law and successor, Abul Hasan. He was ably assisted by two Brahman brothers, by name Akkanna and Madanna, who held the offices of Premier and Commander-in-Chief, respectively. But Mir Jumla proved a great asset to Aurangzeb who besieged the fort in A. D. 1687 and after a considerable effort and a siege of nearly 9 months forced it to surrender. Treachery and intrigue played its own part in the fall of Golkonda and the ease-loving Sultan Abul Hasan, better known as Tana Shah, became a prisoner of Aurangzeb and spent his last days in a prison at Daulatabad. Aurangzeb looted Golkonda of its cash amounting to more than seven crores of rupees and immense quantities of gold and silver in bullion and in jewellery. The kingdom of Golkonda

was annexed to the Mughal Empire and proved a rich addition since its annual income was then about two crores and eighty-seven lakhs of rupees.

Golkonda never again attained its former grandeur and before her growing neighbour, Hyderabad, she soon sank into a subsidiary position of a mere fortress and military camp.

Monuments

The fortress of Golkonda, built on a picturesque granite hill, about 400 ft. high and surrounded by three tiers of loopholed and battlemented ramparts, attracts the attention of the visitor from a considerable distance. The very name of Golkonda fills the heart of the antiquary and the tourist alike with a thrill and conjures up in his mind a mental picture of that Great Capital which on account of its fabulous wealth and glory dazzled the eyes of such European travellers as Tavernier and Thevenot. Golkonda made even the great Mughal Emperors like Shah Jahan and Aurangzeb dream for the envious riches and the vast possessions of the Qutb Shahs.

The fort, with three ramparts and a perimeter of about 7 miles is in shape an irregular rhombus, surrounded by a glacis and a moat. There are nine colossal gates, 52 windows and 87 bastions of which 4 gates and 3 bastions are famous. Apart from the fortwalls, gateways, bastions, the citadal on top of the hill, buildings of historical and architectural interest and beautiful inscriptions, carved on stone and wood, there is under the shadow of the rock of the fort a magnificent group of Zenana palaces now alas ! in ruins but in their day of glory associated with the names of such romantic personalities as Bhagmati.

(1) *Fath Darwaza :*

As the visitor enters the fort by the usual route he first

comes across this gateway which is built in the outermost circuit-wall near the South-eastern corner of the fort. It is very massively built and is about 25' high and 13' ft. wide. Its door-leaves are elegantly carved and furnished with iron spikes. The passage immediately in front and inside the gateway is also narrow and circuitous so devised as to evade elephant attack. The name Fath (Victory) Darwaza has been given to this gate in commemoration of Aurangzeb's victory over Golkonda in 1687 A. D.

(2) *Musa Burj* :

This bastion, is named after Musa Khan Mahaldar (Keeper of the Palace) who has been described in an important Persian inscription on the same bastion, as Minister and Commander-in-Chief under Abdullah Qutb Shah. This is situated in the middle of the Southern circuit-wall of the fort.

The bastion is semi-circular in shape, and consists of three storeys, built of solid blocks of granite firmly cemented together and sometimes bound with iron clamps. Many of the blocks weigh considerably over a ton. The height of the lowest storey from the bottom of the moat is about sixty feet.

On the bastion there are some old guns, one of which is a fine specimen of medieval Mughal artillery. The construction of the gun is of the ordinary type, being made of laminated bars welded together and clasped with iron hoops. But the surface polish and the ornamentation are exquisite and cannot easily be surpassed by modern guns.

There is an important inscription in Persian written on a tablet of stone in Naskh characters of a clear and plain type now fixed on the back of the wall forming the western wing of the modern steps leading to the first storey of the bastion. It does not seem to be in its original position and was apparently placed here when the new steps were constructed. The tablet is of close grained greenish stone (horn-

blende) broken near the top and measures $3' 9\frac{1}{2}" \times 1' 4\frac{1}{2}"$ in its present condition. It records that a shot from the guns of the fort hit Mir-i-Miran *alias* Asadullah Khan Bukhari and killed him on the spot during the siege of Golkonda by Prince Muhammad, son of Aurangzeb, in 1066 A. H. (A.D. 1656). Since he held the rank of Bakhshi and during the attack was commanding the Mughal forces this was a serious thing for the Mughals and seems to have induced them to come to terms with the besieged which according to Mughal history, specially the account of Khafi Khan, is claimed to be a great victory.

The erection of a new bastion at the place where the Imperialists had concentrated their offensive as recorded in the inscription, however, clearly indicates that they had detected the weak points of the fortifications and that but for the peace they would have made a breach therein.

This inscription has a counterpart in Telugu engraved on a black basalt tablet which is broken in 3 pieces, now built in the southern wall of the bastion steps. The total length of the 3 pieces is $5' 7"$ and width $1' 5"$.

A second inscription is inscribed on a slab of black basalt measuring $2' 8" \times 2' 6"$ fixed in the open near the steps of the bastion to the north of it. This records the building of some shops, a well and a garden by Khairat Khan, a grandee of the court of Abdullah Qutb Shah. It is written in Nas-taliq characters and is in Persian.

A third inscription is found carved on a gun placed on the bastion and called the 'Azdaha Paikar' (Dragon-body). The gun is of considerable dimensions, measuring $14' 10"$ in length, the diameter near the bore being $2' 4"$ and circumference at the end $9'$. It is one of the four famous guns which were levelled against the fort of Golkonda by Aurangzeb during the second Mughal siege, A. D. 1687.

(3) *Makki Darwaza:*

This Darwaza is called Makki Darwaza on account of its facing the city of Mecca. It is a massive structure, and consists of 2 gateways and an extensive court with guard-rooms between them. The gates are made of teak wood studded with iron wrought in fanciful devices, and huge sharp pointed iron knobs which were intended to prevent elephants battering them in.

There is an Arabic inscription engraved on the facade of the outer gate in beautiful *Tughra* style exhibiting an art in which vigour and elegance have been skilfully combined. The size of the letters is unusually large and the inscription measures $46' 2'' \times 1' 6\frac{1}{2}''$.

The inscription extolls the noble deeds and achievements of Ibrahim Qutb Shah (1550-80 A. D.) and compliments his famous minister, Mustafa Khan. It refers to Golkonda as "an impregnable fort" and adds "whoever entereth therein shall be safe."

(4) *The Bala Hisar Gate :*

This lofty and spacious gateway is situated to the East of the Bala Hisar and is provided with an extra curtain wall in front. The construction of the gate is more massive and ornamental than any other gate in the fort. The exterior of the structure is plastered over with a thick coat of stucco to make a suitable bed for cut-plaster work of the nature of floral and animal designs—peacocks, makaras, chakras, lions, etc., The entire height of the gate is about 53' and it has a span of 50'-4". The actual entrance arch is 16'-4" high and 11'-2" wide. From the height of 26' there appears another small intercepting arch nearly 4'-2" high and 1'-9" wide. Boiled oil was kept ready here to be poured over the enemy from the top of the structure during war time. The top of the building is decorated with 5 arch-heads each measuring 7 ft. high by 5'-9" wide. These

arch-heads also served the purpose of a loopholed battle-mented parapet for defence purposes. On the whole, the architecture of the gate is very pleasing and shows predominant Hindu influence by virtue of its animal motives—griffins, gandabherundas, peacocks, lions, etc.

As we enter and pass through the gate there is a three compartmented open arched portico about 25'-6" high placed on squinches and massive cross walls. The portico is in good condition. Any noises and claps made in the interior of the gate echo and resound several times and are clearly audible even on the top of the Darbar Hall which is nearly 400 ft. high from the place.

(5) *Nagina Bagh :*

Immediately to the right of the Bala Hisar entrance, as the visitor gets in, he comes across a small gate, now fitted with modern shutters. The gate leads to a series of baths and chambers in front of which is a large and well laid out garden, known as the Nagina Bagh (Jewel Garden). As gathered from the name, the garden must have once been a beauty-spot, but remains of a few walks, causeways, cisterns, cascades, etc. are the only vestiges of the garden now left, apart from a modern tiled Baradari occupying the middle of the garden. There are two single-arched mosques—one behind the other—a large arcaded well fitted with an ornamental cascade, and a gateway known as the Gunj Darwaza, to the extreme north of the Garden.

It was in this garden that Abdur Razzak Lari, Commander of Abul Hasan Tana Shah's forces, was found drenched in blood and literally covered with wounds and removed thence to Aurangzeb's presence.

(6) *Ramdas's Kotha :*

Passing through the passage in front of the high-vaulted body-guard quarters and the stepped high-way as the visitor ascends the hill and approaches the Bala Hisar (Citadel) a long vaulted triple-hall known as Ramdas kotha is seen.

Ramdas *alias* Gopanna, is reputed to be a kinsman of the famous Minister-brothers, Akkanna and Madanna, and the Tahsildar at Bhadrachalam during the reign of Abul Hasan Tana Shah. Ramdas is said to have been imprisoned in this Kotha for constructing the temple at Bhadrachallam out of Government money. He was later absolved and released from imprisonment due to divine intervention.

(7) *Ambar Khana :*

Half way up in the ascent to the citadel Baradari are the ruins of a hall and some chambers, called the Ambar Khana or store house. In front of the building a black basalt slab (2' 9" x 1' 11"), containing an inscription has been fixed in a slanting position, its original place apparently being over the entrance of the hall. It is written in Nastaliq characters and records in Persian that in Rajab 1052 A. H. (October, 1642 A. D.) Khairat Khan, servant of the court, constructed the store-house in the reign of Sultan Abdullah Qutb Shah.

(8) *Ibrahim Qutb Shah's Mosque :*

Taking a zig-zag course as the visitor climbs up the steps leading to the citadel he finds to his left a small mosque with a triple-arched facade and flanked with a galleried minaret at either end. The mosque has an oblong courtyard in front and an ornamental parapet on top.

(9) *Akkanna and Madanna's Temple :*

A little further up and to the right of Ibrahim Qutb Shah's Mosque is a cave-temple, associated with Akkanna and Madanna. This temple, on account of its recent whitewashed frontage and red ochre on the images of Yellamma Devi and Kali Mata presents quite a modern look. However, the renovated figures of gandabherunda appearing on the facade of the temple indicate its remote origin.

✓ (10) *Bala Hisar (Citadel) :*

At the end of the stepped passage, near the summit of

the hill, stand the Royal apartments, known as the Bala Hisar. A small gateway leads into a large rectangular courtyard, situated in front and below the edifice. A water reservoir exists immediately to the right of the gateway and in the opposite corner is the entrance to another stepped passage which leads down to the group of Zenana palaces built under the shadow of the rock in the South-eastern direction. Broad flights of steps lead from the courtyard up to the Audience Hall which on account of its surrounding arcades of arches is known as the "Baradari." Repeated coats of modern plaster and whitewash have changed the very aspect of the structure. An open terrace furnished with bases for wooden posts and fitted with iron clamps provided for a Shamiana erected on ceremonial occasions. At the western end of the Hall is an opening said to be the mouth of a tunnel which led to the Gosha Mahal, situated in the city of Hyderabad—five miles away.

Narrow staircases at either end of the Audience Hall lead to a flat roof on which is built the "view-point," ascended by ten steps. Here the kings used to enjoy cool evening breeze and here Abul Hasan watched with mingled apprehension and amusement the efforts of the Moghuls to wrest from him his Fortress Capital.

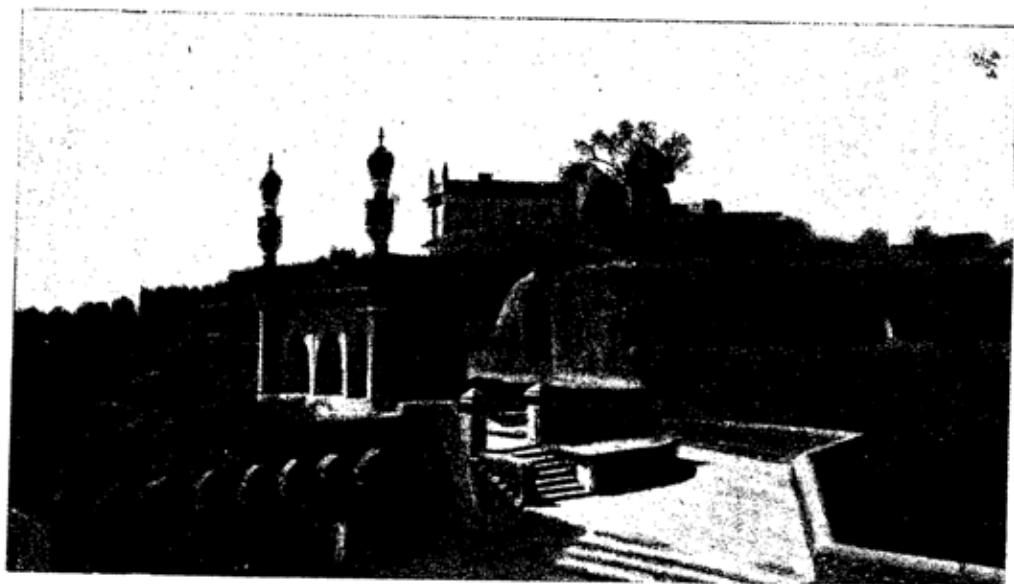
✓(11) *Stepped passage to Zenana Mahals:*

Near the south-east corner of the courtyard of the Bala Hisar enclosure commences a covered staircase which leads in a zig-zag fashion to the groups of zenana palaces situated in the south-east quadrangle of the fort. The passage has been carried down by means of struts and buttresses wherever there are gaps in the formation of the hill. As the passage is somewhat difficult of access—particularly to ladies of the Royal Harem—special care has been taken to see that water reservoirs are provided at suitable intervals as also guard-rooms for guards posted to look after the safety and comfort of the inmates of the palaces. For filling the



GOLKONDA FORT

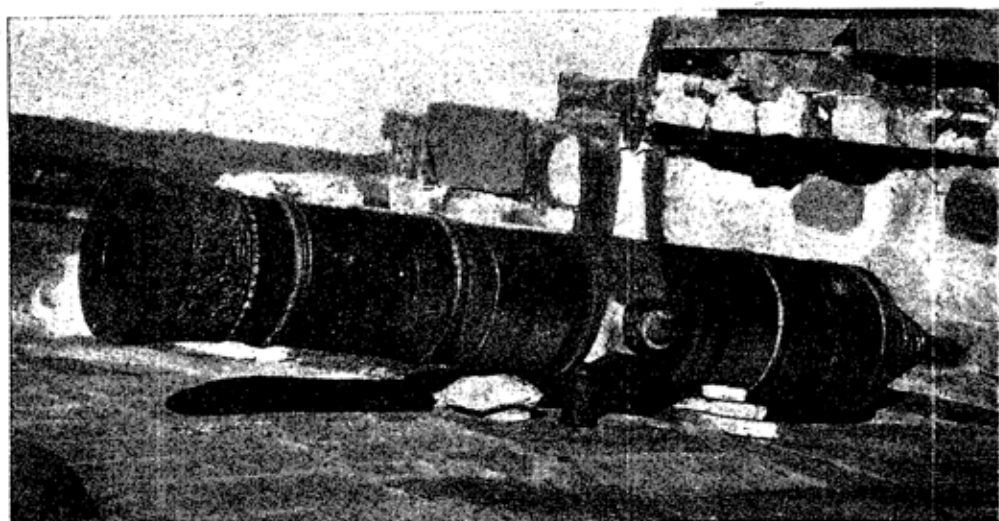
(a) General View of Fort



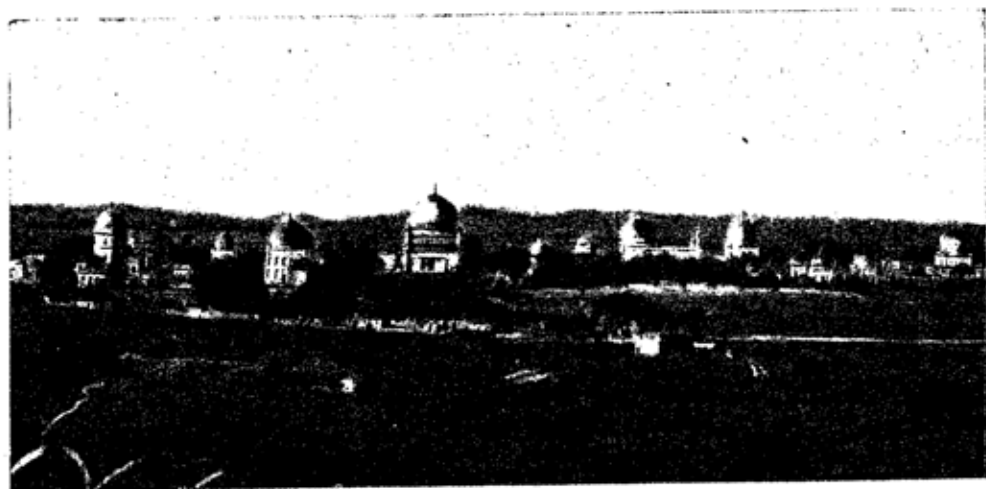
GOLKONDA FORT

(b) View showing the Citadel and Ibrahim Qutb Shah's Mosque in foreground

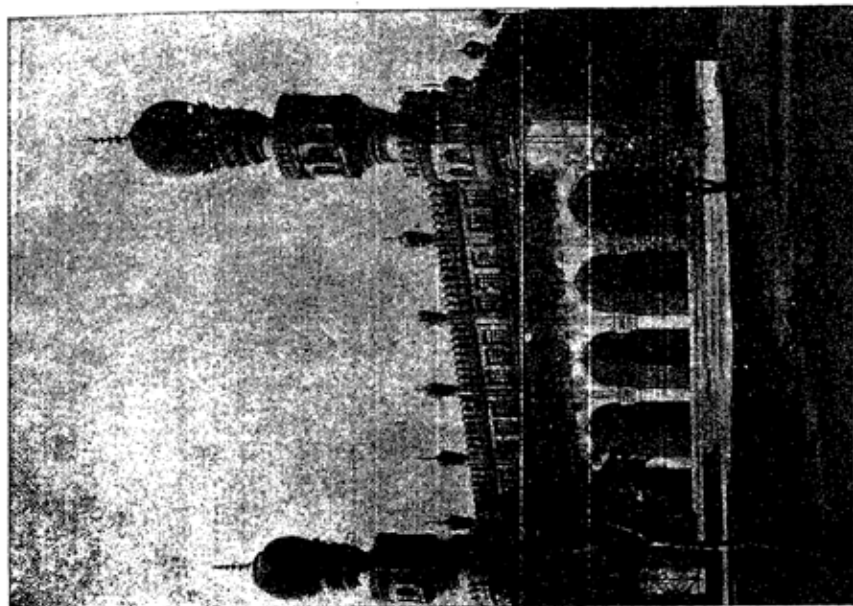
PLATE II



GOLKONDA FORT
(a) Fath Rahbar Gun, Petla Burj

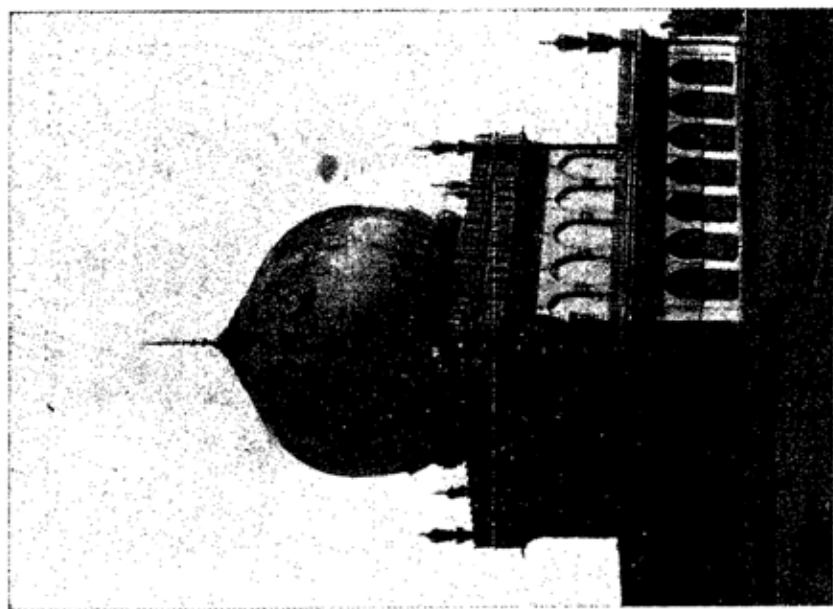


GOLKONDA
(b) Qutb Shahi Tombs : Panoramic view



GOLKONDA

(b) The Mosque attached to the Tomb of Hayat Bakhshi Begum



GOLKONDA

(a) Tomb of Abdullah Qutb Shah



(a) INSCRIPTION OF ABDULLAH QUTB SHAH ON THE
AMBAR KHANA, GOLKONDA FORT
(*Nastaliq Style*).



(b) INSCRIPTION OF SULTAN QULI QUTB SHAH ON THE
DOOR OF THE JAMI MASJID : GOLKONDA FORT
(*Tughra Style*).



(c) INSCRIPTION ON THE GRAVE OF MIRZA MUHAMMAD
AMIN : GOLKONDA
Left, QUR'ANIC VERSES (Tughra Style).
Right, SURAH IKHLAS, A CHAPTER FROM QUR'AN (Kufic Style).



(d) INSCRIPTION ON THE GRAVE OF ZUHRA BI, DAUGHTER
OF MUHAMMAD QUTB SHAH : GOLKONDA
(*Nashk Style*).

reservoirs ingenious means have been adopted to construct wells on various heights which are provided with pulley and water lifts operated by means of bullocks. Traces of clay pipes employed for circulating water to various degrees of height are still to be seen fixed in the masonry of the walls.

(12) *Zenana Masjid :*

Midway between the Bala Hisar and the Zenana palaces, which are spread at the foot of the hill, is a mosque with three arched openings, known as the Zenana Masjid. The mosque, with its peculiar traits of architecture, appears to have been constructed by Ibrahim Qutb Shah as it resembles the mosque constructed by the same king near the summit of the hill.

(13) *Shahi Mahals :*

This group of palaces which is enclosed by a very lofty enclosure wall is in ruins. Nevertheless the middle group of apartments, constructed around a square court and flanked by a row of baths, kitchens, latrines, etc. furnishes an idea of the lay-out of the palace and reflects on the ingenuity of its builders. A large rectangular court with a square cistern, which shows indications of a central fountain in the middle, separates this group from the other known as Pema Mati's palace.

(14) *Pema Mati's Palace :*

This group of palatial buildings, although very much ruined, shows a large block of a three-storied edifice. The lower-most or underground portions of the palace are in a somewhat preserved state with their corbelled roofs intact but the two upper flats are indicated by means of decayed wooden stumps of pillars and fragments of ancient wooden beams still sticking into the masonry of the walls. Lofty arches ornamented with exquisite stucco decoration and in some cases filled with a series of small niches still lend a touch of elegance to the wall surfaces.

(15) *Tara Mati's Palace and Mosque :*

Proceeding along the ruins of Pema Mati's Palace, as the visitor winds his way to the left, that is, towards the West, he is confronted with a large open courtyard, a terraced roofless verandah with an octagonal monolithic shaft of a pillar standing erect at the brink of the plinth of the platform with fragments of another such pillar lying about ten feet to the North of it. Immediately adjoining and to the North of this is the small mosque associated with the name of Tara Mati. As in the case of the Zenana Masjid, mentioned above, this mosque has also a three-arched opening but its mode of architecture and plaster-decoration show a later date. It is needless to add that the two sisters Pema Mati and Tara Mati were the Hindu favourites of Abdullah Qutb Shah, the seventh king of Golkonda. A little to the right—East—of the groups of palaces there is a series of underground vaulted halls and chambers—perhaps a summer resort—provided with water-reservoirs and cisterns and also furnished with a net-work of distributary clay-pipe water supply arrangement. Clay-pipes are still to be seen sticking up to a height of 35' in the walls.

By far the most interesting feature of these palaces is the 'Roof garden' which has been planned and developed over the roofs of these structures. The lay-out of these gardens, their water-supply arrangement, water channels, cisterns and fountains, cascades, etc., are the 'Hanging Gardens' of Golconda—almost unique in India.

(16) *Shutar Khana (Camel Stable):*

A little further down is the 'Shutar Khana'—Camel Stable—a series of lofty chambers resting on vaulted roofs and tall stilted arches with walking passages in between. Some of the chambers and arches are blocked up. If the entire structure is opened up it will present a very remarkable specimen of an Oriental Camel Stable, perhaps the only one of its kind in South India.

(17) *Dad Mahal :*

To the extreme East and built over the inner fort-wall is the 'Dad Mahal'—Court of Justice. The building, though of modest dimensions, is built on a considerable height and has a 'Jharuka'—canopied window—overlooking the outer circuit-road. Tradition holds that it was from this window that the kings gave morning *darshan* to their subjects and also listened to their grievances and appeals.

There are two large masonry wells in the courtyard situated between the 'Dad Mahal' and the 'Silah Khana.' The well adjacent to the Silah Khana is famous since it was in this well that the ladies of Abul Hasan's harem drowned themselves after the fall of Golkonda.

(18) *Silah Khana :*

The last item of the visitors' itinerary, as he concludes his round of the fort buildings is the 'Silah Khana' or the Armoury. This is a three-storied arcaded stone building about 55 ft. high and 146 ft. wide. Most of the arches of the building and inner chambers are blocked up. Those of the rooms which were open contained heaps of old fire-arms, muskets, gazails, grape-shot, lances, bows, arrows, etc. Most of the armoury has since been removed and preserved in the local Museum.

(19) *Jami Masjid :*

This mosque, situated about 200 yds. to East of Bala Hisar Gate, was built in 924 A. H. (= A. D. 1518) by Sultan Quli, the founder of the Qutb Shahi dynasty when he was only a governor of the fort under the Bahmani king Mahmud Shah. It consists of a large hall which is divided into 4 aisles and has 5 arched openings. An Arabic inscription fixed over the doorway is carved on a tablet of black basalt measuring 2' 10" \times 1' 3" and records details about the construction of the mosque. The style of writing is Tughra of an exceedingly fine type and the letters are well preserved.

(20) *Moti (Nau) Mahal :*

About half a furlong beyond the Bala Hisar Gate and to the East of it is the group of Moti (Nau) Mahals. The Mahals, placed within a high walled enclosure and entered through a lofty gateway, which is fitted with wooden shutters that are decorated with brass knobs, were constructed during the reigns of the early rulers of the Asaf Jahi Dynasty. The palaces, mostly arcaded Baradaris, are situated amidst typical Oriental gardens furnished with splashing fountains water channels, cisterns, cascades, etc. Some of the buildings have very pleasing curvilinear arches and Bengal domes. One of the palaces, known as the Sheesh Mahal is decorated with mirrors.

(21) *Hira Khana Masjid :*

Next after the Moti Mahal, as the visitor proceeds further East, and turns into a narrow lane he comes across an old mosque, known as Hira Khana Masjid. The mosque stands in an extensive quadrangle and is enclosed by a high wall in the thickness of which cells for the residence of travellers and students are built. In front of the mosque there is a platform with a cistern in the middle for the ablutions of the congregation. The prayer-hall is of moderate dimensions with three arched openings and two beautiful minarets.

The building has several inscriptions. The principal one is carved on nine wooden panels, sets of three panels being fixed below the eaves at the apex of each opening. Each of these panels measures $3' 2'' \times 1' 6\frac{1}{2}''$. The inscription which is in *Nastaliq* style consists of four lines of Persian verse and bears the date 1079 A. H. (=A. D. 1668). It was designed by a Calligraphist from Shiraz, named Ismai'l.

Below the inscribed wooden panels three pairs of medallions consisting of Quranic verses and the names of the

Prophet and his relatives, written in *Tughra* style, are carved in the spandrels of the arched openings. In the prayer-niche is a panel of black basalt measuring 15' \times 1' 4'' with a verse from the Quran inscribed in *Tughra* style of a very beautiful type by the calligraphist, Muhammad Taqiu-din.

(22) *Mustafa Khan's Mosque :*

Proceeding from the Hira Khana Masjid and taking a North-westerly route the visitor gets into the 'Naya Qila'—the extension of the fort, added by the seventh king, Sultan Abdullah Qutb Shah. This area is entered through a narrow entrance gate, known as the 'Naya Qila Darwaza.' The Naya Qila extension occupies an area about a quarter of the older fort and is attached to the North-Eastern fort-wall, between the Moti Darwaza and Jamali Darwaza. Immediately after entering through the Naya Qila Darwaza the visitor is taken through a raised passage right across the area and finds to his right a beautifully terraced Oriental Garden with underground summer resorts and studded with mango and other fruit trees. The garden is irrigated by means of a broad stream of water expanding in two places into extensive cisterns and ultimately terminating in a broad tank. The stream and the tanks are wide enough to allow pleasure-boating.

Resuming his progress onwards the visitor heads towards the Eastern extremity of the Naya Qila where he finds an elegant mosque bound by a beautiful stone masonry enclosure and constructed in ashlar masonry. The mosque is erected on an elevated ground and has a high plinth by virtue of which it is visible from a considerable distance. There are three graves in the courtyard of the mosque containing inscriptions in Persian and Arabic. The grave in the middle is that of Mustafa Khan, who was the Minister of Ibrahim Qutb Shah, referred to in the Makki Darwaza (No. 3.) inscription, and to whom the mosque is dedicated.

(23) *Majnu Burj* :

Some 200 yds. to the West of the above mosque is a detached semicircular gun emplacement, known as the Majnu Burj. The bastion is built on the highest point of the site and is one of the loftiest towers to be noticed in the fort. A tall flight of steps leads to the top of the bastion, where a huge bronze gun, about 21 ft. long, is kept in position. This is one of the four guns brought over by Aurangzeb and used in the siege of Golkonda. A fine panoramic view of the Bala Hisar and the country around is visible from this place.

(24) *Balboa Tree* :

About a furlong to the North-West of the above bastion is a huge Balboa tree, with a girth of over 80 ft. The lower portion of the trunk of the tree has a large hollow with enough space and ventilation inside to accomodate a round lounge table with four chairs around for a party of four visitors. Tradition says that the tree was imported from Africa almost at the same time as the fort extension was planned by Abdullah Qutb Shah.

(25) *Mulla Khiyali's Mosque* :

This mosque, built on a raised plinth, has a three-arched opening facing the East. A long Persian inscription, containing the name of the builder of the mosque and the date of its erection is carved over the facade of the building.

(26) *Petla Burj* :

Walking along the Northern and Western line of fortifications the visitor returns to the Naya Qila Darwaza, through which he had entered the area, and retracing his steps along the Moti Mahal road and turning to the Right from the back of the old *Ashur Khana** he ultimately reaches

* The *Ashurkhana* (place where the banners of Imam Husain, grandson of Prophet Muhammad, were and are even now kept during the month of Muharram) is an old arcaded structure running on all the four sides of a rectangular court and is situated immediately to north of the Jami Masjid (No. 19). The building has been very much renovated and now serves as a Primary School.

Petla Burj which has been built in the Western wall of the fort and is popularly styled the Petla Burj (literally, the Pot-Belly Bastion) on account of its body protruding from the line of fortifications.

It is easily approachable since a car can go half way up the Burj; and from the top it commands a fine view of the fort and the country around.

A large and beautiful gun is now lying on this bastion, similar to the one on the Musa Burj. This gun also was used during the siege of Golkonda by Aurangzeb and its name is included in the list given in the Ma'asiri Alamgiri (p. 290). In workmanship and dimensions it is similar to its rival on the Musa Burj and was manufactured by the same maker, Muhammad Ali Arab. It is 16' 2" in length, the diameter near the bore is 2' 3½", while the circumference at the other end is 8' 8". The name of the gun is Fath Raihbar (Guide to Victory).

The verses engraved round the base of the gun are rather humorous comparing its fire-ejecting propensities with the sparkling wit and dazzling beauty of the mistress.*

(27) *Kathora Hauz :*

Returning from Petla Burj and turning to the left at the junction of the Bala Hisar and Banjara Gate road, the visitor finds to his right—about 200 yds.—a very large water reservoir, 600 ft. square by 10 ft. deep. This reservoir was filled with water from the Durg Talab, a large tank built behind the range of hills to the North-West of the Fort. The reservoir supplied water to the inhabitants of the fort and also served as a pleasure resort for the grandes of the

* The actual verses in translation are as follows :—

“Since the (wine) flagon learnt smiling from the lips of the mistress, fire has issued forth from its mouth and encircled the assembly :

The heart is eager (lit. parched) to obtain union with the mistress: but it does not know that the flame of her soul-melting beauty has burnt the rival since she took him in her embrace.”

court during the summer season. The name Kathora Hauz—'Cup-Cistern'—reflects on the ambitious propensities of its builders.

(28) *Banjara Darwaza :*

Following the same road the visitor reaches the Banjara Darwaza, which is the Northern gateway leading to the Qutb Shahi Tombs. Like all other important gateways, it is also a double-arched entrance defended by a pair of circular bastions, a curtain wall and a circuitous passage. Its wooden shutters are fitted with iron spikes to ward off elephant attack. There is a double row of guard-rooms on either side of the passage.

Tombs

About two and a half furlongs to the North-West of the fort and about half that distance from the Banjara Darwaza (No. 28) are the Mausolea of the Qutb Shahi monarchs ranging from Sultan Quli, the founder of the dynasty to Abdullah Qutb Shah, the seventh king of the line. As already stated Abul Hasan, the last or the eighth king was taken captive by Aurangzeb after the fall of Golkonda in 1687 A. D. and kept a prisoner at Daulatabad where he died in 1704 A. D. He was buried at Khuldabad.

A tastefully laid out fruit garden, constructed by Ibrahim Qutb Shah and known after him as Ibrahim Bagh—embellished with lawns, water-channels, causeways, cascades, water-cisterns, fountains, etc.—surrounds the Royal mausolea and tombs of the other members of this dynasty. The tombs are mostly uniform in appearance but different in dimensions. The general arrangement is a lofty plinth, a square chamber surrounded by an arcaded gallery on all four sides and a bulbous narrow-necked pinnacled dome placed on a ring of lotus petals to crown the structure.

(1) *Tomb of Abdulla Qutb Shah (the seventh king):*

This tomb—a large double terraced and domed structure

—contains the mortal remains of the seventh king, Abdullah Qutb Shah (1626–1672 A. D.). It is situated outside and to the East of the Ibrahim Bagh enclosure. The lower terrace of the building is 237 ft. square and has seven arches on each side of the corridor. Traces of encaustic tiles—green, blue and yellow—on the parapet of the building and the dome are the vestiges of the original profuse coloured tile-decoration over the monument. The sarcophagus is decorated with calligraphic devices of exquisite style comprising religious texts and Quranic verses. The date, as given in the epitaph, was once the subject of much controversy : but since it has been corroborated by contemporary English Factory records, preserved in London, the question is finally settled. He died on April 21, A. D. 1672.

(2) *Tomb of Fatima Khanam, daughter of Abdullah Qutb Shah :*

Some distance to the left—South-West of Abdullah Qutb Shah's tomb—is the incomplete sepulchre of his daughter, Fatima Khanam. The building could not probably be finished owing to the unsettled affairs of the kingdom at the capital through the constant menace of the Mughal Empire.

(3) *Tomb of Nizamuddin, son-in-law of Abdullah Qutb Shah :*

This unfinished tomb near the entrance of the Golkonda Tombs Gardens was until recently mistaken to be the mausoleum of Abdul Hasan Qutb Shah. But the sarcophagus mentions the name of Mirza Nizamuddin Ahmed and gives the date of his death as 1085 H. (1674 A. D.). Mirza Nizamuddin was the eldest son-in-law of Abdullah Qutb Shah but he could not succeed his father-in-law to the throne owing to the superior odds against him of Abul Hasan, the second son-in-law of the king.

(4) *Tomb of Zuhra-Bi, daughter of Muhammad Qutb Shah :*

The mausoleum of this lady is situated immediately inside and to the left of the Tombs Garden Entrance. It

contains several graves, two of which are inscribed, one of Zuhra Bi and the other bearing no name.

The architecture of the tomb is not very symmetrical, the building consisting of a small hall surmounted by a disproportionately large dome.

(5) *Tomb of Hayat Bakhshi Begum, wife of Mohd. Qutb Shah:*

This tomb which lies some 40 yds. to the North-West of the Garden Entrance, is a replica of the tomb of her husband, Muhammad Qutb Shah, in architectural composition as well as in size and decoration.

It may be noted that she took a prominent share in the administration of the country during the reigns of 3 Qutb Shahi kings : (1) Muhammad Quli (2) Muhammad Qutb Shah and (3) Abdulla Qutb Shah. She was the daughter of the first monarch, the wife of the second and the mother of the third.

(6) *Large Mosque, adjacent to the tomb of Hayat Bakhshi Begum:*

It was the custom among the Qutb Shahi kings to erect a mosque with every tomb, the object apparently being to secure an abode for the deceased in Paradise according to the noted *Hadith* "whoever buildeth a mosque for the sake of God, verily God buildeth a house for him in Paradise."

The mosque bears the date 1077 A. H. the year of Hayat Bakhshi Begum's death, and as it is situated close to her tomb; the mosque was evidently built as an adjunct to the tomb. The architectural style of the building is very pleasing and it is also the largest mosque at Golkonda.

The prayer-hall is divided into 3 aisles, and has 5 large arched openings on the Eastern side. It measures 76' x 50' 8". The roof is vaulted, consisting of 15 domes, the orbs of which are lost in the thickness of the roof. The hall is flanked at

each end with a lofty minaret, crowned with a pot of the Hindu pattern, resting on lotus leaves and adorned with two projecting balconies of the Persian style. The facade of the mosque is decorated with medallions bearing Quranic texts in *Tughra* style.

(7) *Tomb of Muhammad Qutb Shah* (the sixth king) :

This tomb ranks next in splendour and grandeur to that of his father-in-law, Muhammad Quli (No. 10), but its architectural plan and detail were so popular at the time that it became the model for the later tombs of the dynasty. The building stands at the centre of an extensive terrace (176' 6" square), approached by a flight of steps and adorned with flower-beds and water channels. The tomb itself comprises a square hall (63' 4" each way) and a spacious colonnade (19' 8" wide), running round the exterior of the building in the form of a gallery. The colonnade has seven arched openings on each side, and is supported, on very massive pillars of solid masonry. The shape of the dome is three-fourths of a sphere and its elongated neck and somewhat narrow base show distinct Persian influence. The exterior of the tomb was once adorned with glazed tiles, pieces of which still exist on the walls.

Besides the grave of Muhammad Qutb Shah, which is built in the middle of the hall there are several other graves inside the tomb; but only 2 of them bear epitaphs. The first is that of Sa'ima Khanam, probably a princess of the family and the other of Shah Khundkar, a religious man, who was probably the spiritual guide of the royal family. The style of writing of the epitaph is *Naskh*: but the space being limited the letters are interwoven. The language is, of course, Persian. The sarcophagus of the grave of the princess is of polished black stone and is built in the style of the other sarcophagi of the Qutb Shahi tombs.

(8 a) *Tomb of Pema Mati* :

Pema Mati is reported to have been a concubine of

Abdulla Qutb Shah (A. D. 1626-72). She expired in 1073 A. H. (1662) and her tomb was built during the reign of that king. It is a small building, consisting of a square hall crowned with a shapely dome. The most interesting feature of the tomb is the epitaph, which is carved on the lintels of the Eastern and the Southern doors and also on the sarcophagus in band IV of the benedictory verses. It is full of poetic feeling and echoes a transcendental philosophy. It may be translated as follows :-

"From all eternity Pema Mati was a flower of Paradise"
1073 A. H. (A. D. 1662).

The style of writing is *Nasta'liq*, which was adopted probably to distinguish the inscription from the epitaphs of royal ladies. The only other inscription in the *Nasta'liq* characters at Golkonda is the one on the grave of Naknam Khan, who also did not belong to the royal family.

(b) *Tomb of Tara Mati :*

Immediately to the West of Pema Mati's Tomb is the tomb of her sister, Tara Mati. The tomb is identical in shape and size to the former tomb but is devoid of any inscription.

(9) *The Mortuary :*

Some distance to the South-West of Muhammad Qutb Shah's Tomb (No. 7) is the Mortuary, where the dead bodies of the kings were washed and kept in state before burial. This building was constructed by Sultan Quli, the first king, and is a good specimen of Turkish Hammams.

(10) *Tomb of Muhammad Quli Qutb Shah (the fifth king) :*

This tomb is a magnificent structure built on a double terrace and adorned with minarets and a majestic dome. The height of the first terrace is 13' 6": it is square in plan and measures 200' each way. The second terrace is also square (126' 3" each way) and rises 3' 4" above the first

terrace. The tomb itself measures 71' 3", each way externally. The special features of the building are the colonnades built along the sides of the tomb with openings in the pillar-and-lintel style. The stone pillars of these openings are rather slender and not in keeping with the other parts of the building which are very massive. Two doors, facing East and South, give access to the interior of the tomb, which is a perfect square, measuring 33' 3" each way. Along the walls of the tomb there are 3 projecting galleries arranged one above the other. The first is octagonal in plan, the second sixteen-sided and the third circular, to fit the base of the dome.

The sarcophagus is built of highly polished black stone and is adorned with epigraphical devices consisting of benedictory verses and the epitaph. The style of writing is *Tughra and Naskh*.

11 (a) *Tomb of Ibrahim Qutb Shah (the fourth king) :*

The tomb of this king, situated to the South-East of No. 10, was once beautifully decorated with encaustic tiles of various hues, a few pieces of which are still to be seen on the Southern wall. The tomb stands on a terrace (117 feet each way) on which also the tombs of Neknam Khan, a general in the service of Abdullah Qutb Shah and Prince Muhammad Amin, the sixth son of Ibrahim Qutb Shah, are situated. The plinth of Ibrahim's tomb is rather high (36 ft.) and its facade is adorned with false arches, each side containing 2 rows of 5 arches—one row placed above the other. The internal plan of the tomb is square (30' 7" each way) at the base, but by placing four arches at the covers it has been turned into an octagon, and a little higher up it becomes sixteen-sided by means of overlapping arches.

The sarcophagus, which is of polished black basalt, measures 9' 4" × 6' 2" at the base, and rises to a height of 3 ft. in tiers of receding surfaces. The style of writing

on the top slab is *Tughra* and the arrangement adopted here is copied on the graves of all subsequent kings. The other inscriptions in this tomb are in the *Naskh* characters of a very pleasing type.

(b) *Grave of Neknam Khan :*

This is situated on the same terrace on which the tomb of Ibrahim Qutb Shah stands. It is an open enclosure, square in plan and measuring 26' 4" each way. An inscription in Persian is carved in Nastaliq style on an arch-shaped tablet, (3' 8" \times 2' 1"), fixed at the head of the grave, and records the grant of the revenues of the village of Mangalwaram in the division of Hasanabad as an endowment for the alms house, the lights, the reciters of the Quran and the servants of the tomb of Neknam Khan, who died on the 19th March, A.D. 1673.

In a Persian historical work Neknam Khan is described as the most accomplished general in the service of Abdullah Qutb Shah who once deputed him to help the Bijapur army in defending their country against the Mughal attack under Raja Jai Singh Kachhwate, *alias* Mirza Raja in A. D. 1665. It may be added that "it was from him that they (the English East India Company) obtained the cove for the district of Madraspatam after the flight of the Raja of Chandragheri."

(c) *Tomb of Mirza Muhammad Amin :*

The tomb of this prince who was the sixth son of Ibrahim Qutb Shah, is a small dome on a square base, built on the same terrace on which the tomb of his father stands. Muhammad Amin was a highly educated and cultured prince and devoted his time largely to literary pursuits. The inscriptions carved on his grave represent calligraphy of great artistic merit and one of them which is in Arabic verse is of no mean order from a literary point of view also. The writing on the top slab consists of quotations from the

Qur'an, the *Surah Ikhlas* written in the *Kufi* style (Pl. Vc), which is the only example of that script at Golkonda. The other scripts used here are *Tughra* and *Naskh*.

(12) *Tomb of Kulsum*, (daughter of Muhammad Qutb Shah):

This modest tomb is the sepulchre of the daughter of Muhammad Qutb Shah, Kulsum. The tomb is situated immediately to the West of Muhammad Quli Qutb Shah's tomb (No. 10).

(13) *Tomb of Sultan Quli Qutb Shah*, (the first king) :

The sepulchre of Sultan Quli is, in contrast to the magnificent vaults of his successors, a simple structure. It is built on a square terrace, (100 ft. each way), and consists of an octagonal hall crowned by a circular dome, the interior of which is divided into eight panels to match the octagonal plan of the hall. The plan of the tomb, externally, is square, and the walls of the basement story is 20 ft. high, while the dome rises another 20 ft. from the top of the walls. The inner dimensions of the hall are 30' 10", each way.

There are inscriptions engraved in 3 bands along the sides of the grave which is built of highly polished black basalt in the form of a casket with 4 exquisitely carved feet and a convex top. The style of writing is *Naskh* of a very high order and the language is Arabic.

A small domed tomb immediately to the West of Sultan Qulis' Tomb is shown as the sepulchre of Sultan Quli, the boy-king, son of Sultan Quli Qutb, who was murdered at the age of seven.

(14) *Tomb of Jamshed Quli Qutb*, (the third king):

About 50 yds. to the South of Sultan Qulis' Tomb, (No. 13), is the octagonal tomb of Jamshed Qutb, the Second King (1543-1550 A.D.). This tomb, unlike the

other mausolea, which have a square grave-chamber, has an octagonal ground-plan. From its external look it has the appearance of a double-storied building whereas it is actually a single storied structure. The middle of the upper portion of the building carries a walking-gallery all round which lends a sort of deceptive look to the building.

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